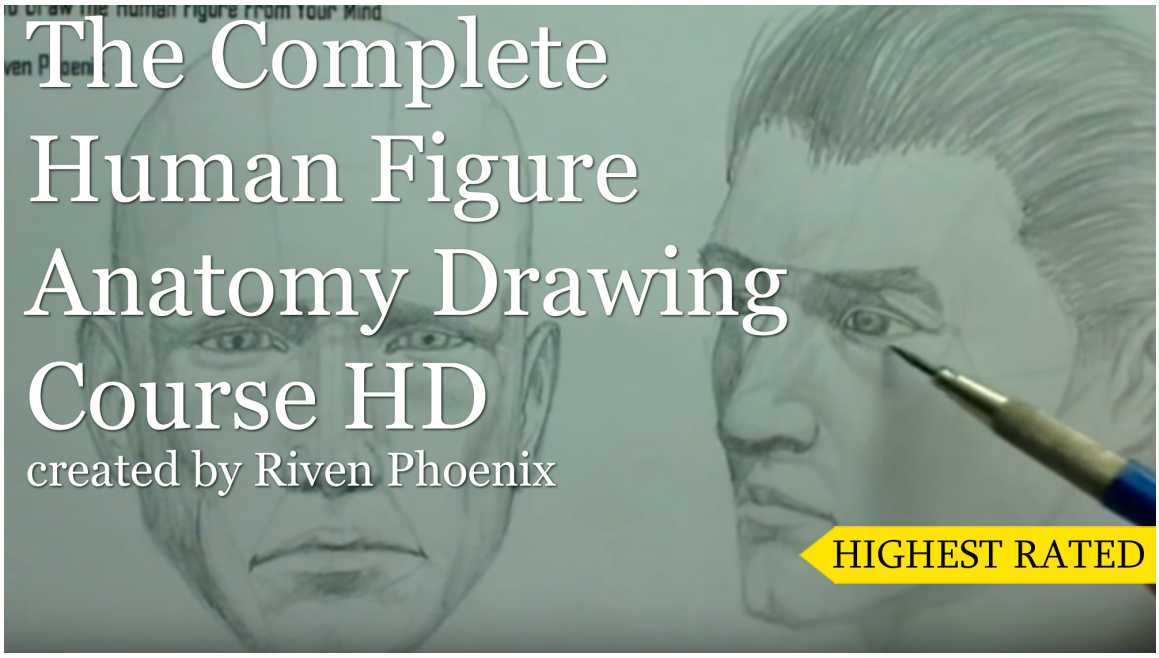

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 019 - Conclusion of the invention of the Human Skull

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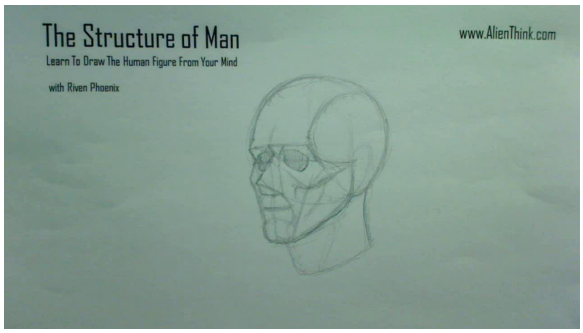
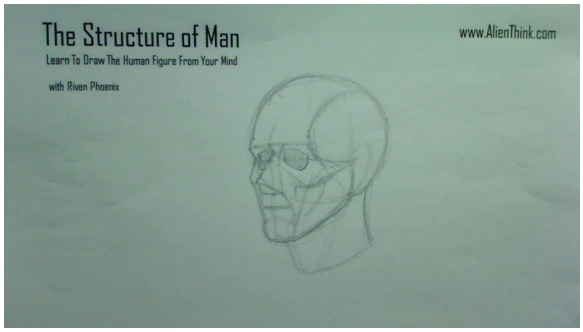
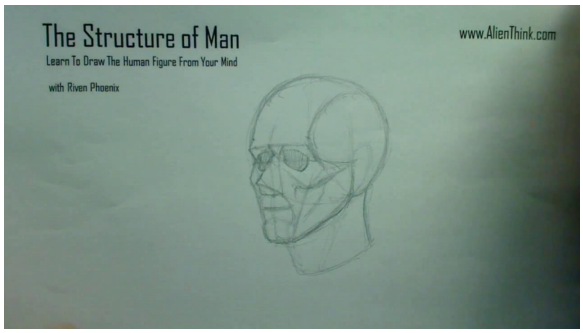
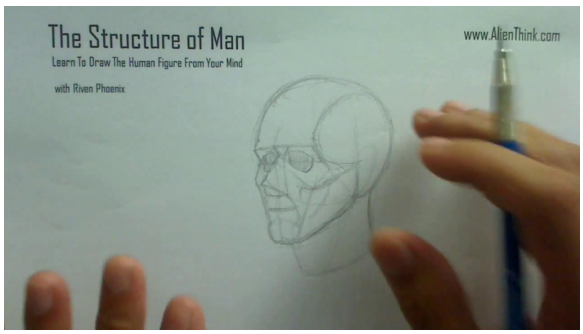
1		Hey guys, my name is Riven Phoenix and welcome to the structure of May of Learn to Draw
2		the Human Figure from your mind training course.
3		Okay so now we've come to the conclusion of the human skull and now the thing about the
4		human skull is that we really did spend quite a bit of time on it because that's pretty

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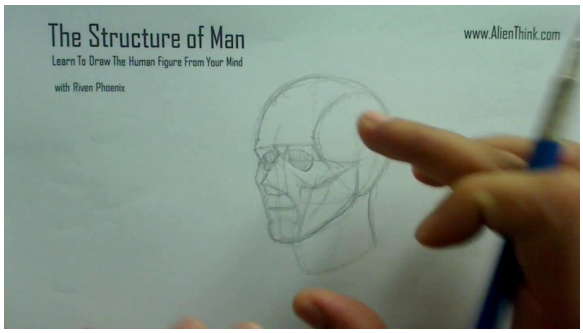
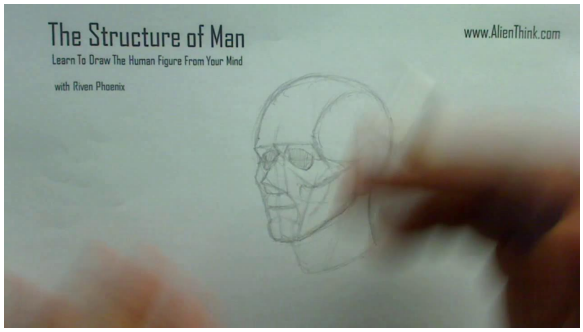
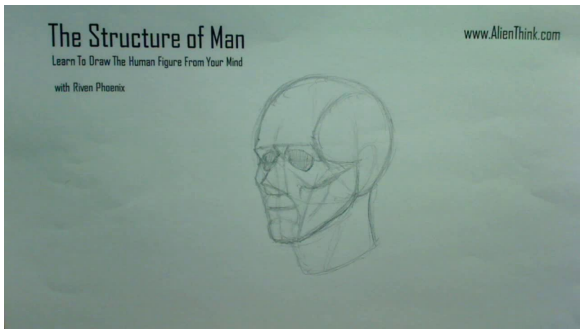
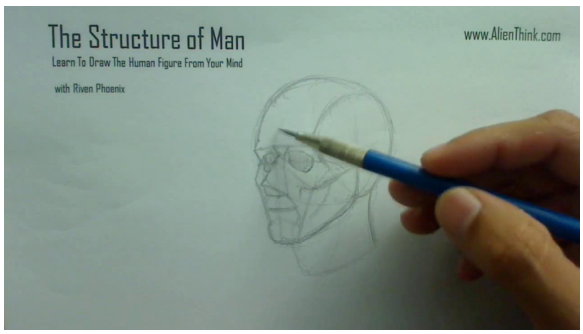
5		really the most important part that we got to understand in figure drawing.
6		Really everything else that you're going to see is going to be very simple to understand
7		about the invention of the human figure that we're creating.
8		It's really important to get the human skull and the human head and you'll see the fruits

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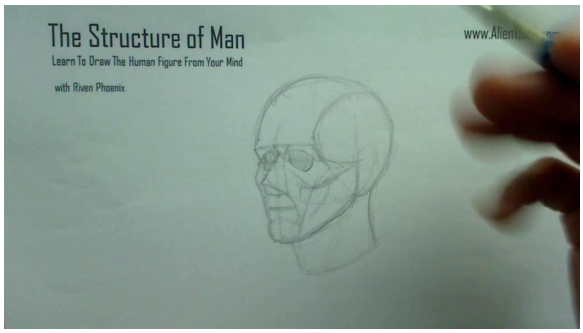
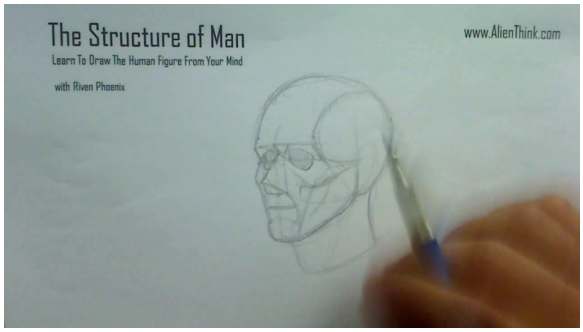
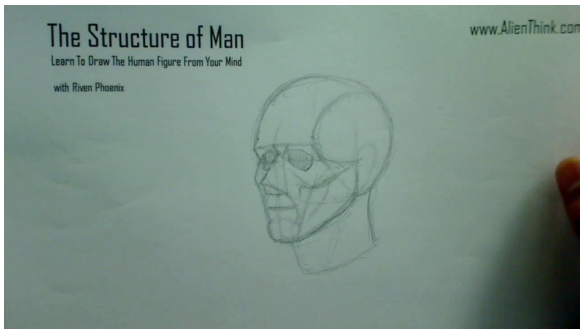
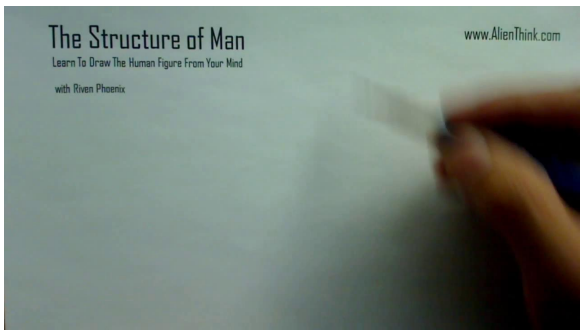
9		of that as we move through this course here.
10		So to wrap this up, basically we now need to reach or check our milestone and that
11		is to look at our toolkit and see how we can now draw it much more differently.
12		So to draw it out, if we go back to the toolkit, we know there was very simple, we just draw

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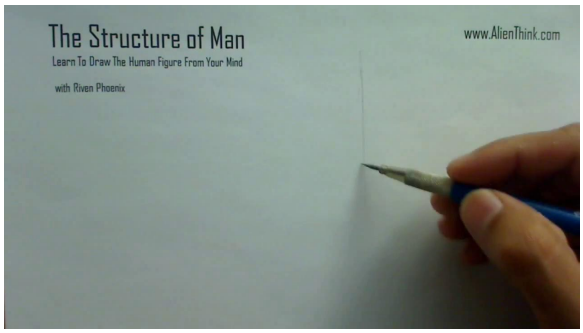
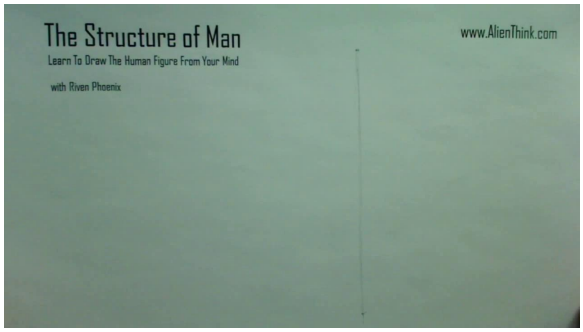
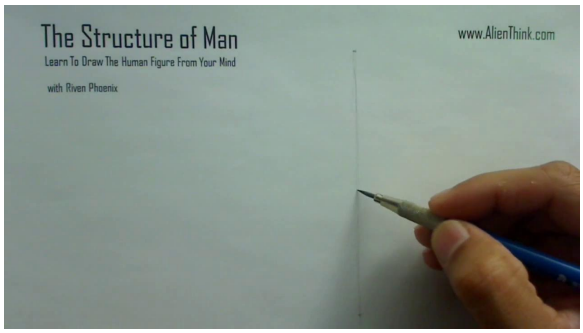
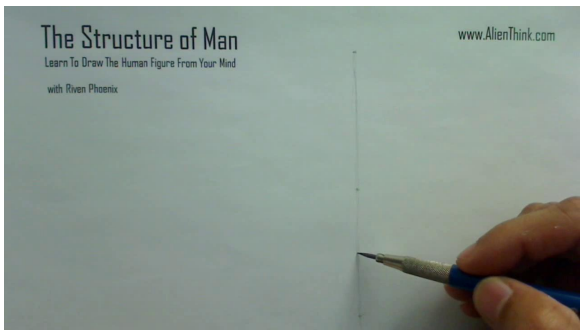
13		a line over here, I'm going to make it about here, just a straight line, just like this.
14		The line is straight on my paper, but on the camera it kind of shows a little slanted
15		because we divide this in half, going in this direction, we know that the knees are
16		going to be above this, we know that the peck is going to be here and we know that the

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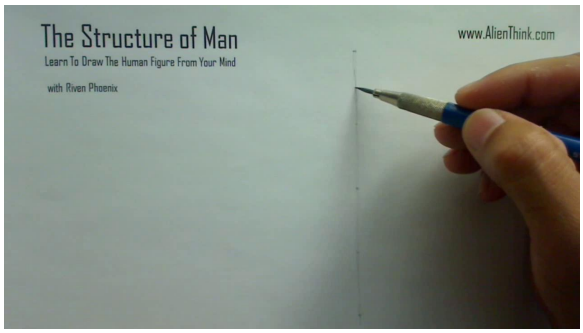
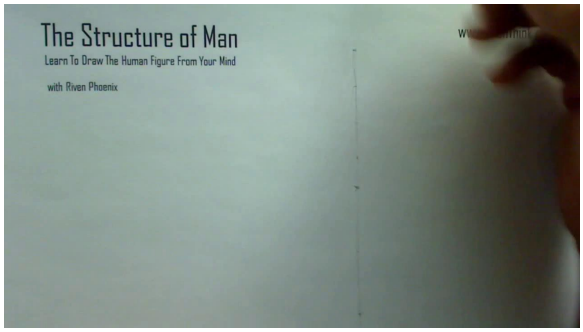
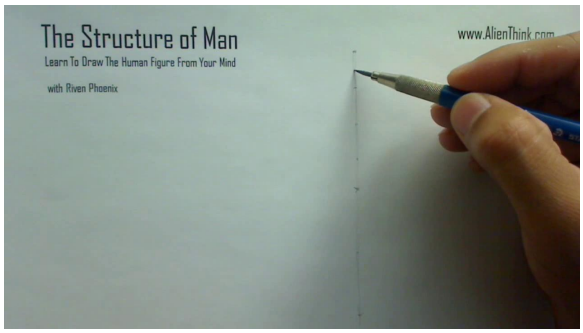
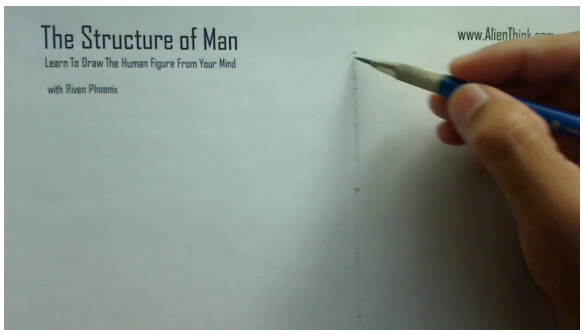
17		chin is going to be here and this is the X, this is where the navel is.
18		So now when we draw it out, we can just look at this, do the same method when we're in
19		the center, we just go half here, we get the circle, right, it's the same thing.
20		So now when we draw out the human head, we can actually draw out the actual skull.

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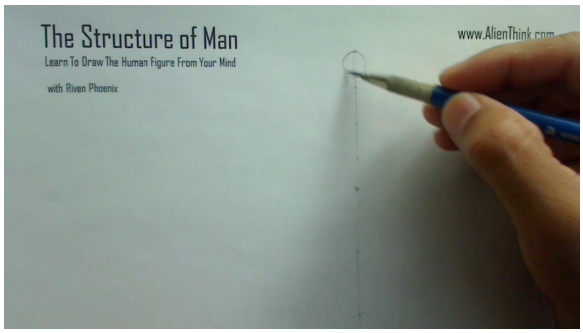
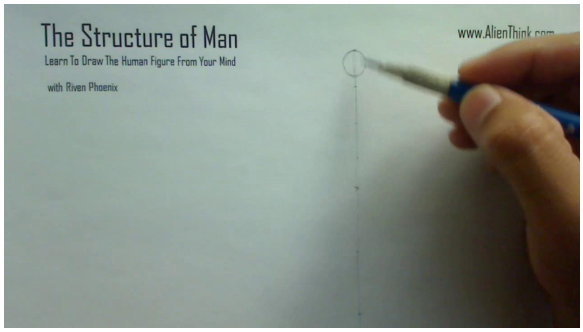
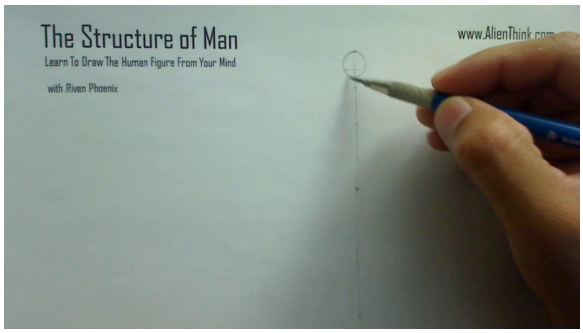
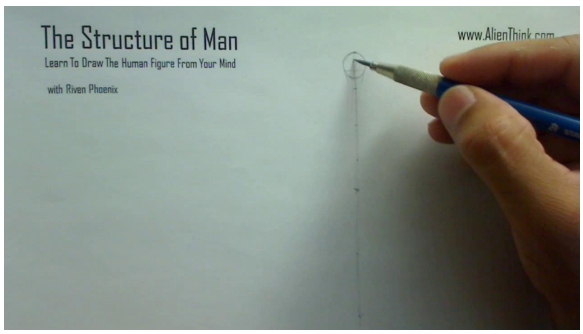
21		So here I want you to just take your time and do this correctly here, right, because
22		you done all this hard work and you just want to want this thing to pay off now.
23		So basically we just did this, we made the chin like this, we know from the top of
24		the, from here to here we get the brow, we're going to get pretty much the nose over

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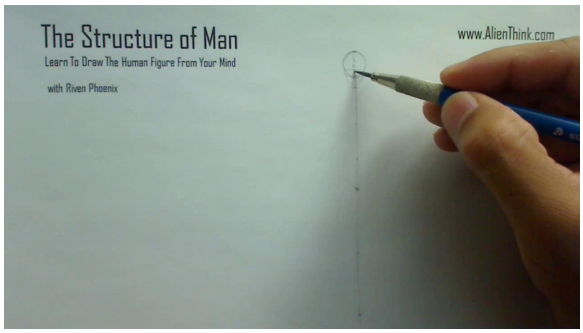
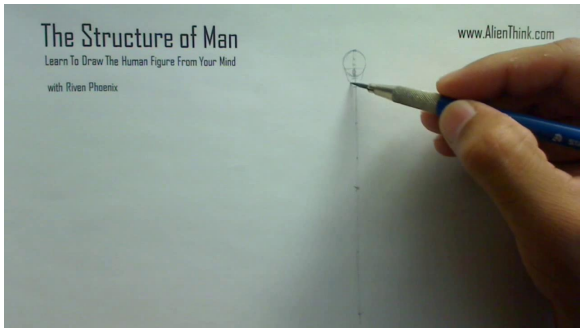
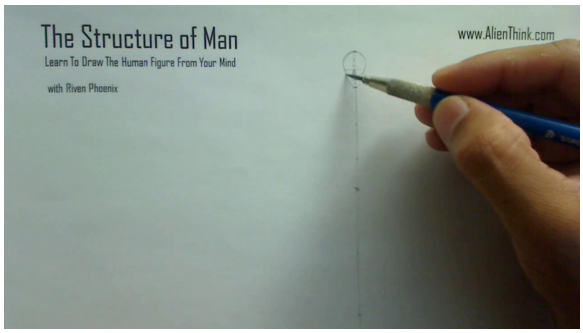
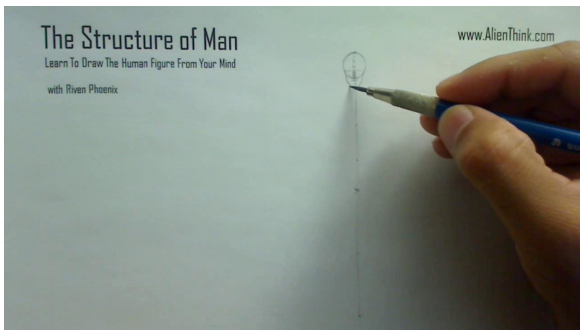
25		here, right, the nose, the bottom, the division where the mouth is supposed to be, basically
26		we're just going to turn in in this way.
27		So this will now introduce you to this concept of really precision drawing, right, what
28		is precision drawing just drawing out your ideas like this, right, so you already know

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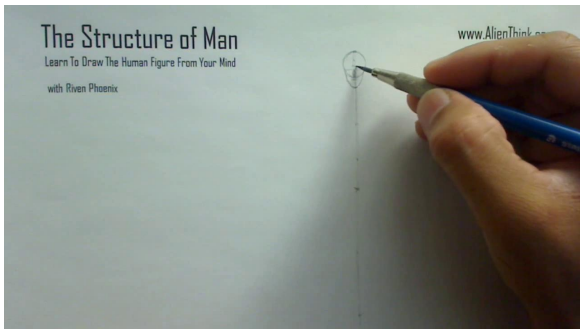
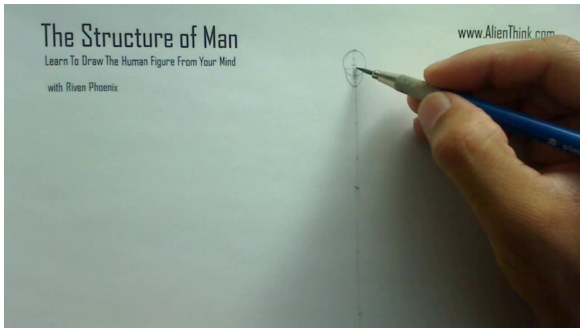
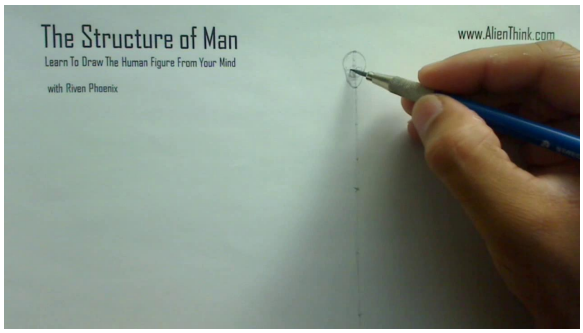
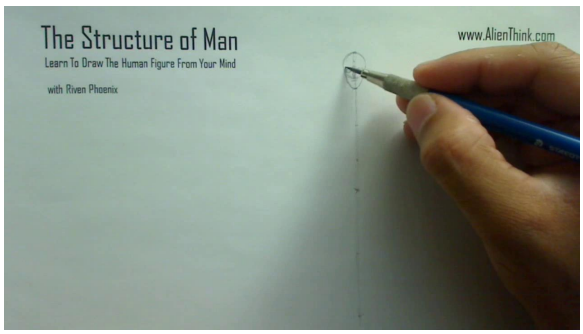
29		how to do this, I know it's kind of small, but on camera, but you'll be able to do this
30		yourself, all we do is just mark out the eyes over here and just draw them out, knowing
31		the ratios, so how they're supposed to look over here, just like this, right, and then
32		we'll erase this a little bit and really just work on fixing up the idea and the sketch,

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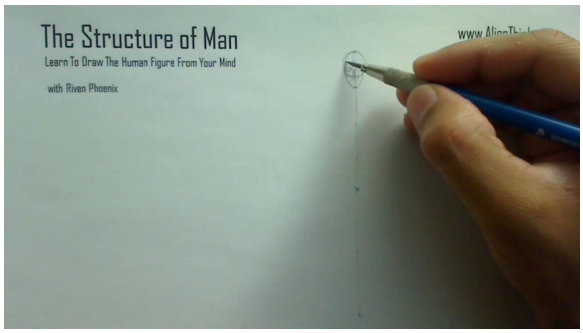
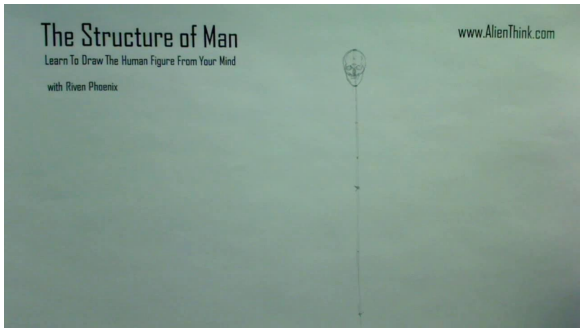
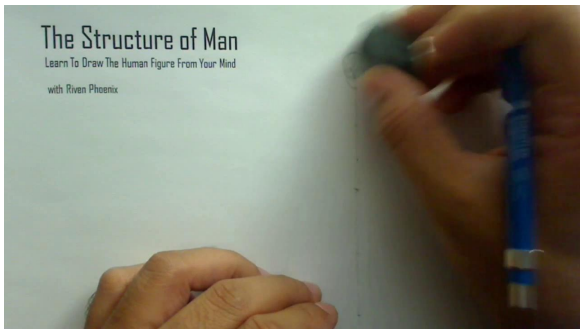
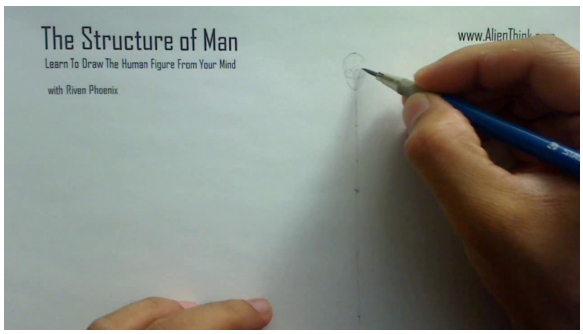
33		right, and here you'll see that how rapidly you're going to be able to draw that skull.
34		So here now I'm just going to erase this a little bit here because I want it to be much
35		more clear on paper, right, really do a nice, take your time to do a really nice skull
36		over here, right, if you spend all this time understanding this and just, you'll see

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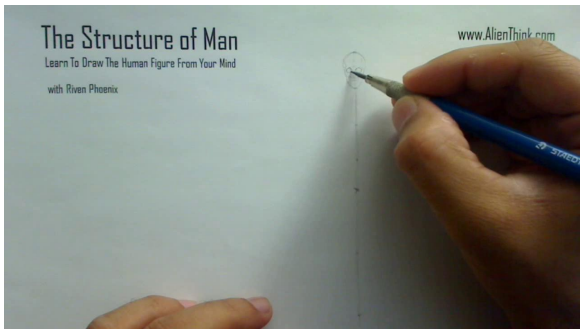
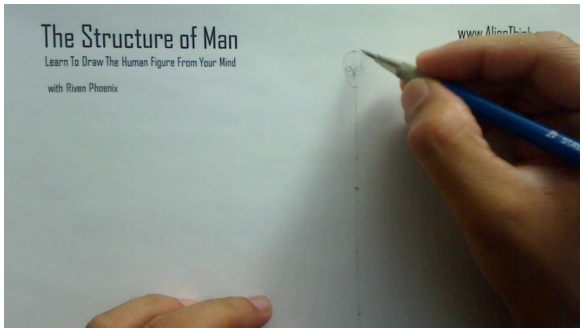
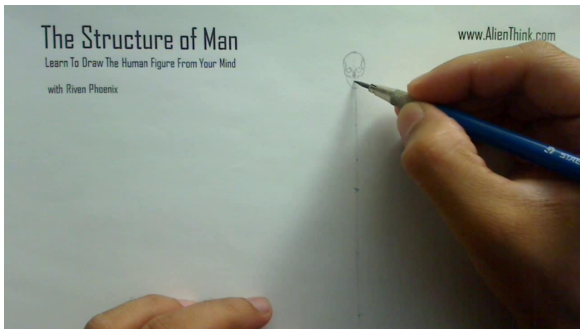
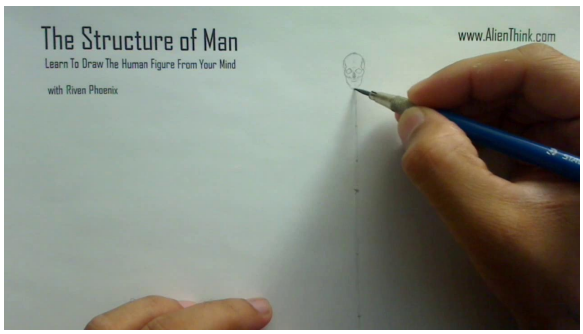
37		how your hard work is now going to pay off, right, here's the, the nose area over here,
38		and then here I'm just going to draw out this temple area over here, sides over here,
39		just like this, all right, this is the mount area over here, right, and this is really
40		now just going down to precision, drawing as I stated in precision, drawing is really

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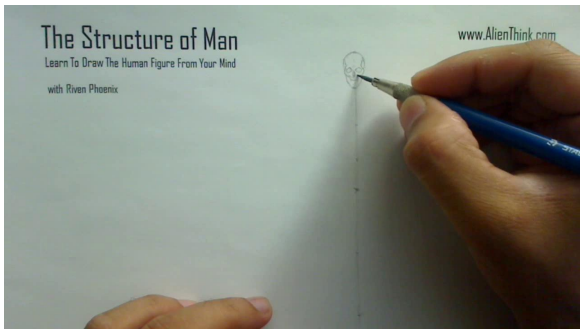
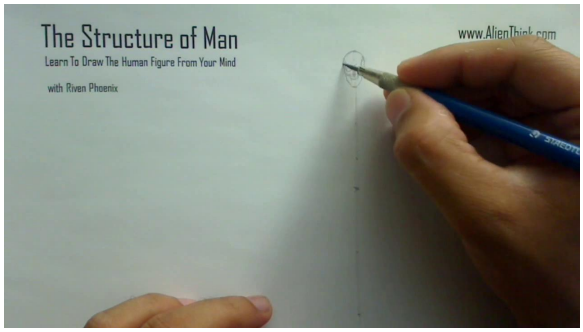
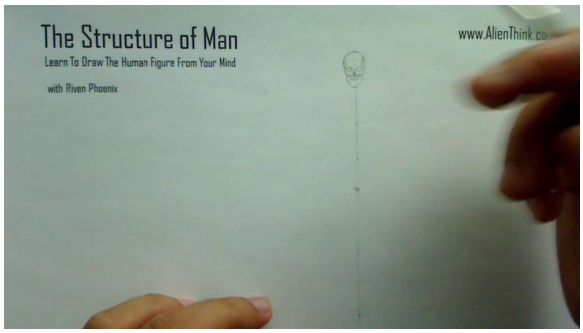
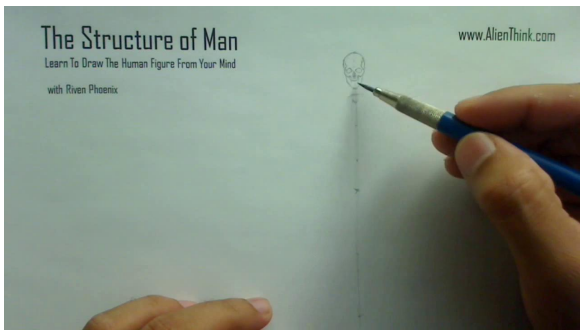
41		your ability, how high quality of artwork are you going to do, right, so here this is,
42		now just gives me the actual skull, right, see the difference in how our toolkit is now
43		improving, everything else is now just going to be very simple, right, we already know
44		that, right, I'm just going to translate that just about here, I know that it's just going

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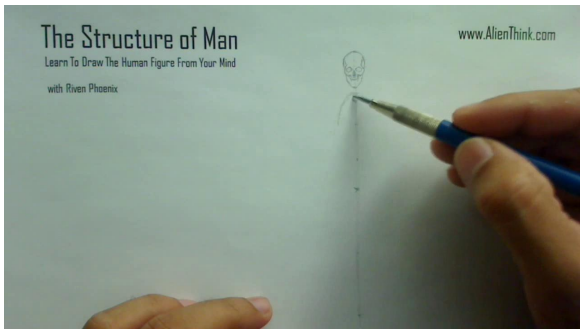
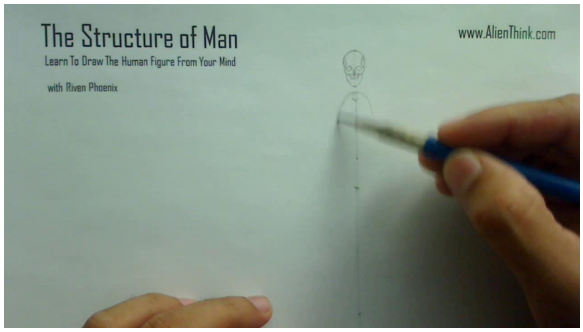
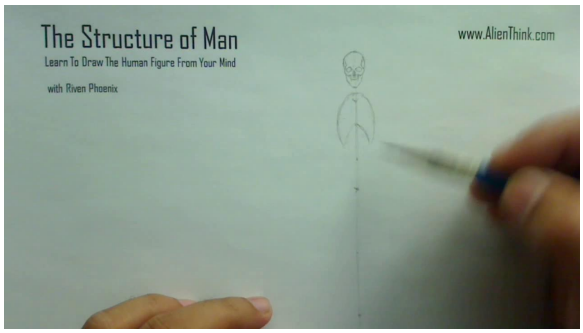
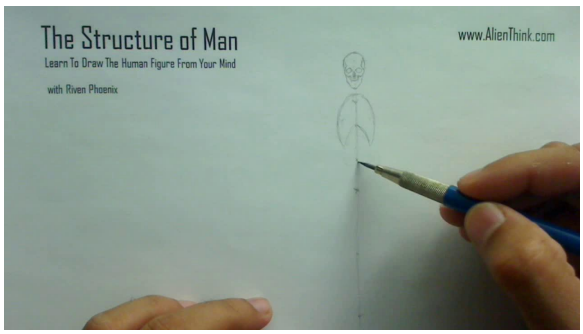
45		to be here, now I just want you to start eyeballing everything over here, I know it's just
46		going to be like this, coming this direction over here, and it's just going to be like
47		this, you know, over here, we had already decided how this is going to be, right, we know
48		that really it's just going to be a shape like this, right, the junction of this, but we

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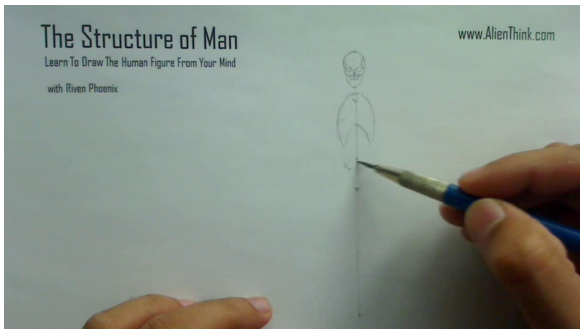
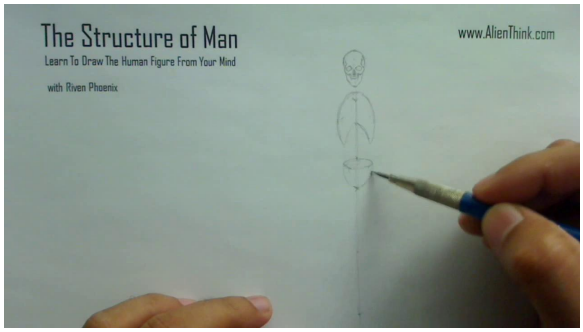
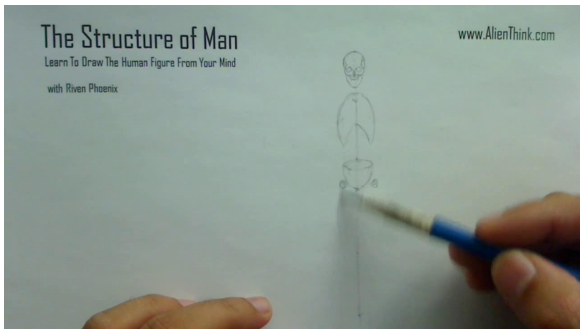
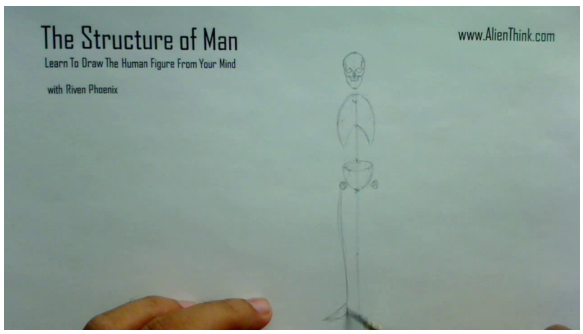
49		know that we've decided that this is just going to be 3D like this, over here, it's going
50		to be basically like this over here, we get the ball joint over here for the legs, and basically
51		I'm just going to do the leg like this and over here, we're just going to do the feet again,
52		just like we've been doing, right, we're not doing anything different on this, just be more sketchy

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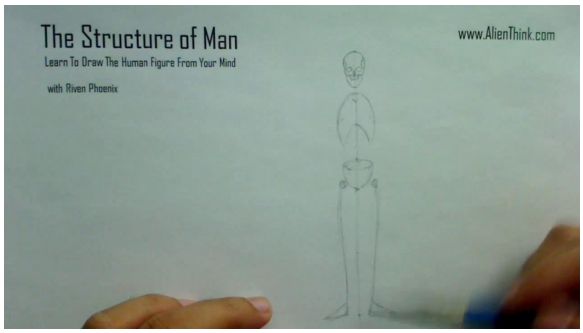
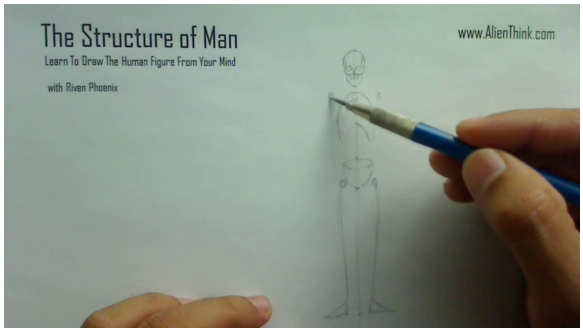
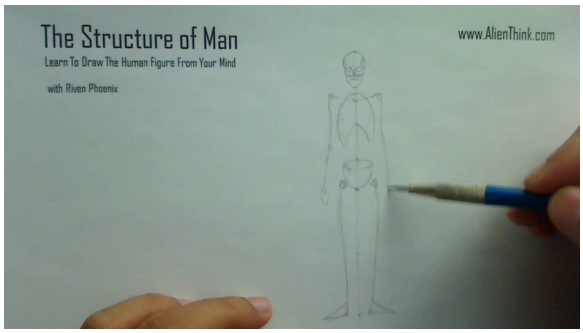
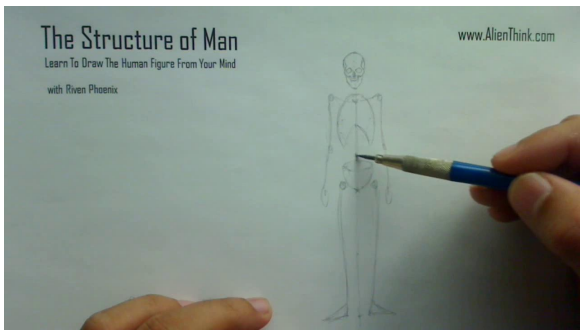
53		about it now, right, over here, I know that it's just going to be here, it's just going to be
54		roughly around here, right, and here, I'm just going to do the arm like this, and this arm
55		I'm going to do like this over here, right, so here's going to be your belly button,
56		right, so you can see how our toolkit is now so much improved, we can actually draw out the skull,

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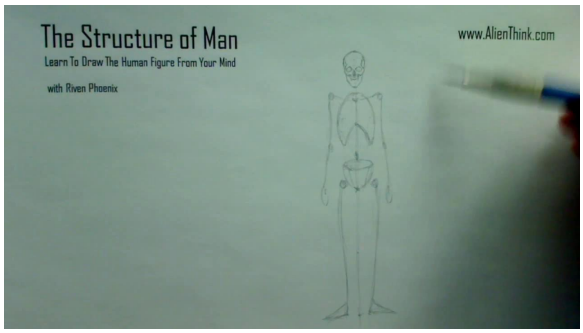
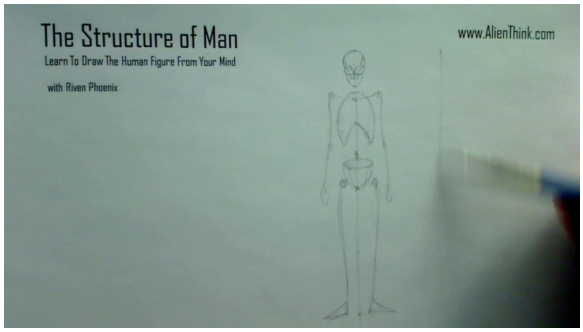
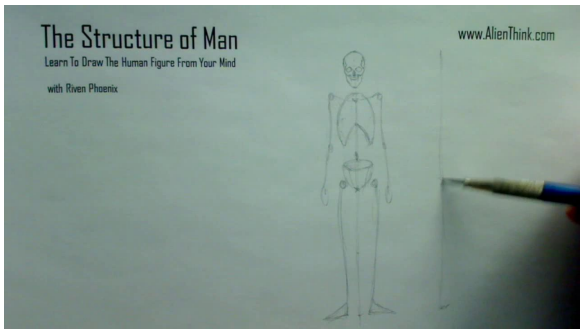
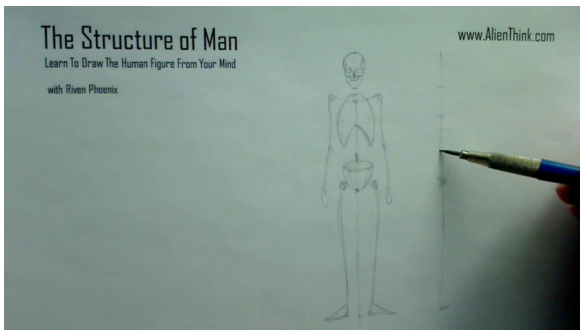
57		so now let's draw it from the back, it's going to be, the back is going to be nothing more than
58		just drawing it out, the way we've been doing it, because there's really nothing more to it,
59		so let's do it in this way here, the line here for the pack, you got the chain over here,
60		you know that the navel is going to be here, and then over here, now you notice that when I'm

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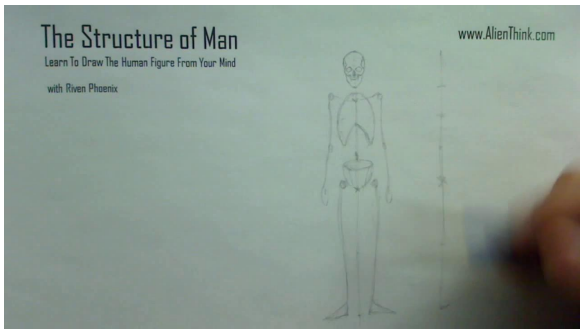
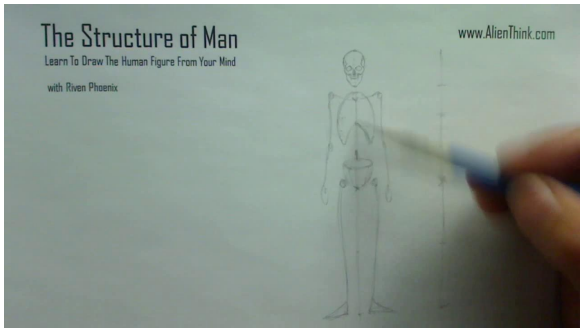
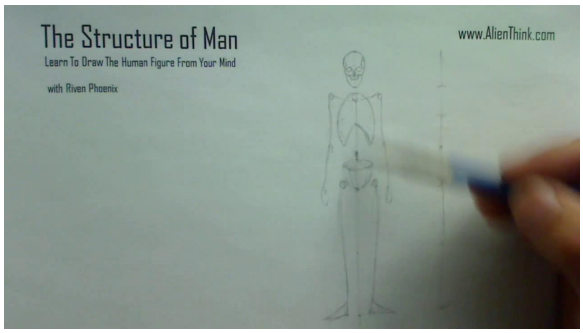
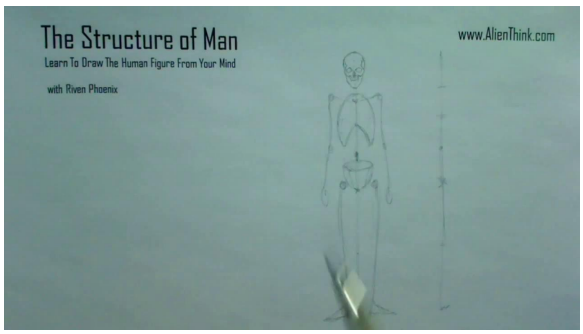
61		talking and drawing this out, see like the navel I put it here is because you got to make sure of
62		this, right, like it's better to just stop and look, you know, over here when I usually when I'm drawing
63		I don't do that, but because I'm talking, trying to do multiple things at the same time,
64		you can just adjust these things here, right, this is where the navel supposed to be, right, but

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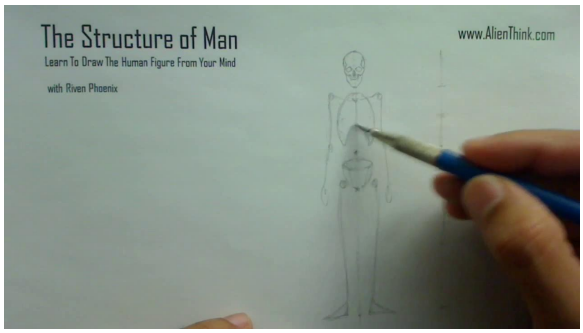
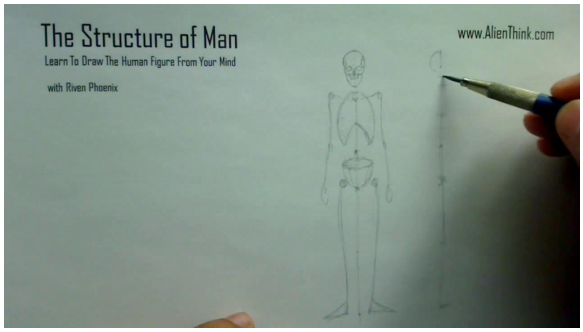
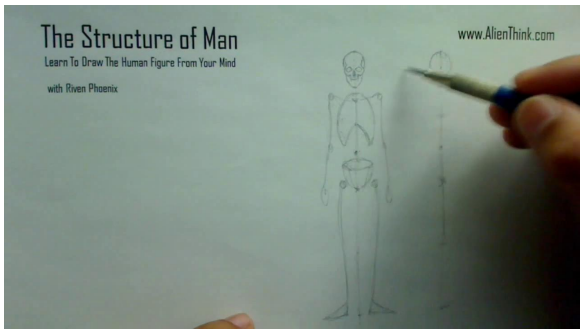
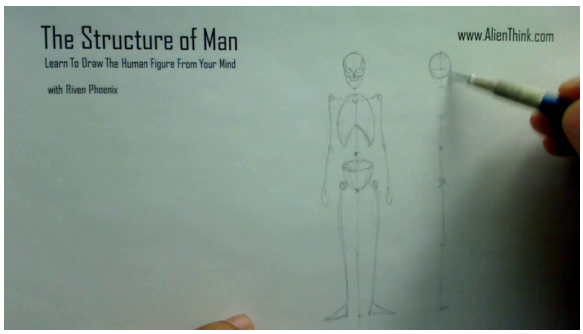
65		still it's going to be the same thing, so over here we know that for this, if we go here divide
66		and have, we know that we're just going to get the ball shape over here, but notice the difference,
67		is now that we remember drawing it, what's happening in the mind is that it's actually understanding
68		what it is that it's drawing, right, it because it's been through that very

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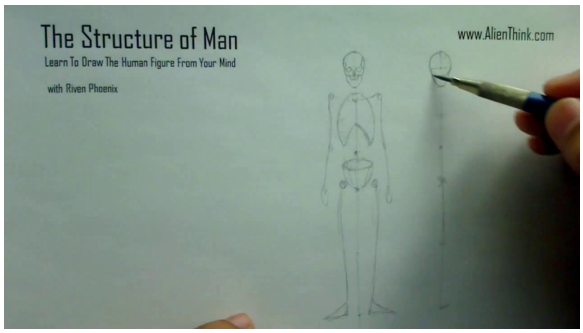
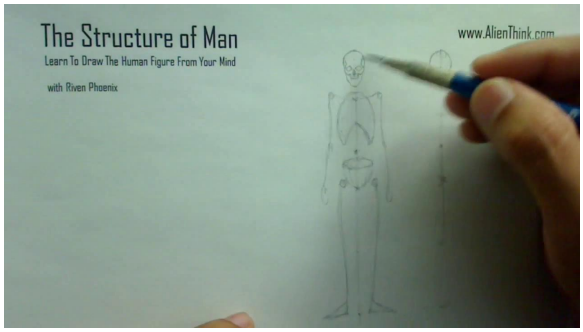
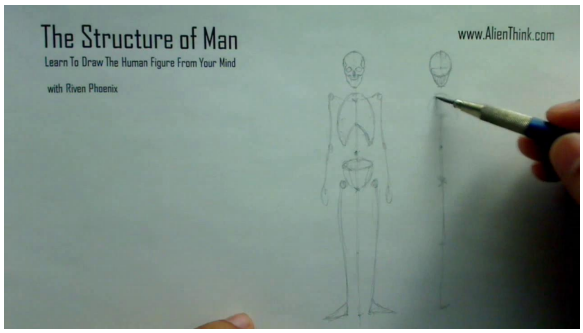
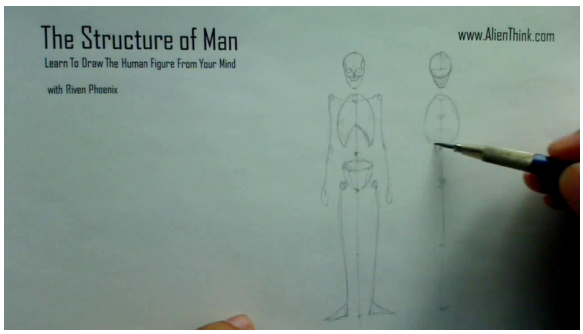
69		extensive experience to drawing the skull that when it comes to this section here, when drawing at
70		the skull, it just knows exactly what you're looking for, right, and that is the power of the formulas,
71		how we use them and then we basically just throw them away in the end, right, and then
72		just simplify them so much so we can just use the more simpler versions of them, you know,

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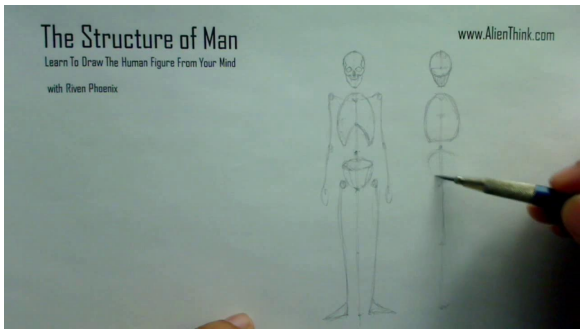
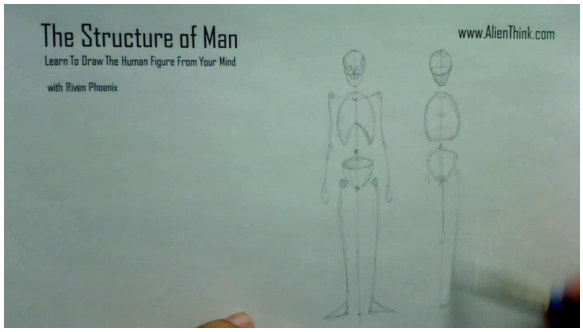
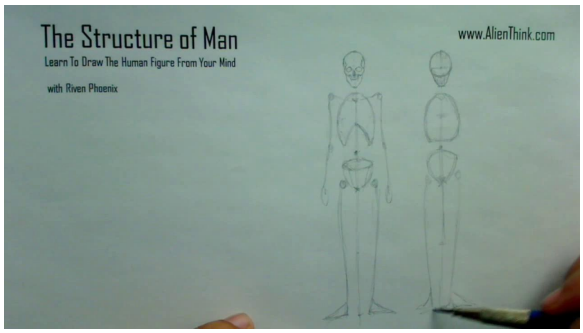
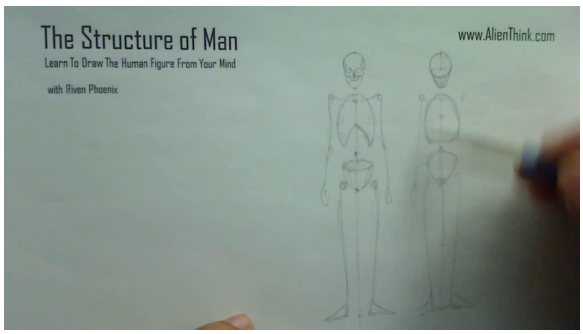
73		over here I'm just going to be very much more sketchy on this one, right, so like for this one,
74		I'm doing more of a sketchy style here, just to show you that, you know, the different ways,
75		just try to start to get used to the idea of getting loose with your drawings here,
76		right, slowly we're introducing that concept of just sketching out in this very loose way,

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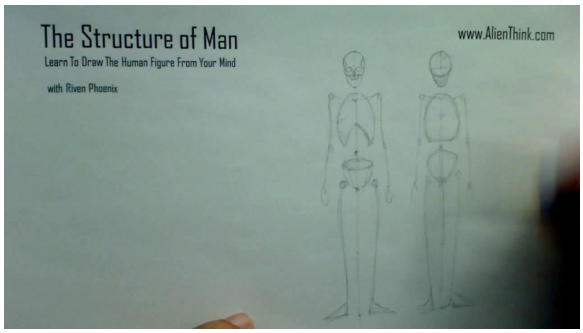
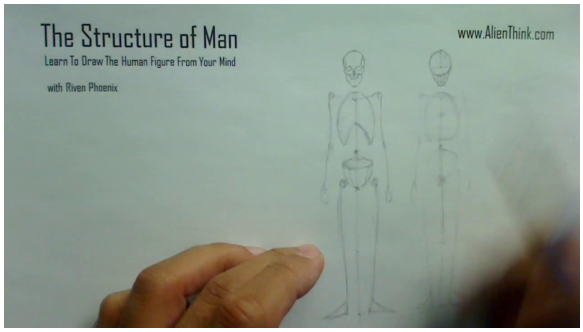
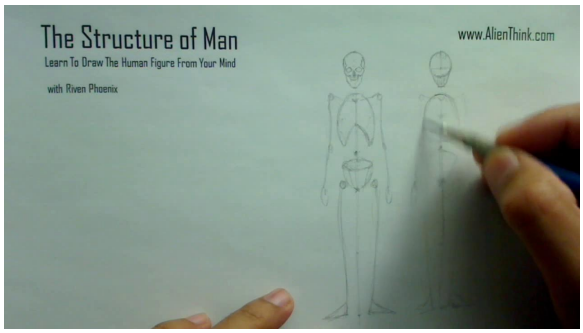
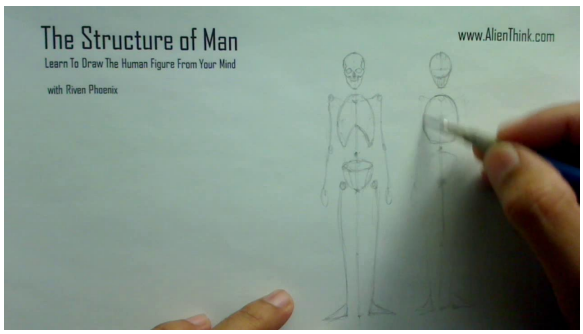
77		right, and once we've done this, we can obviously just come back with the eraser, right,
78		and just do it again, right, so this again is time management, if you, right, how much time do you
79		want to spend on these drawings? So again, because this is your sketchbook, right, make them as
80		neat as possible, right, so here it just shows you that, okay, I could sketch it out quickly,

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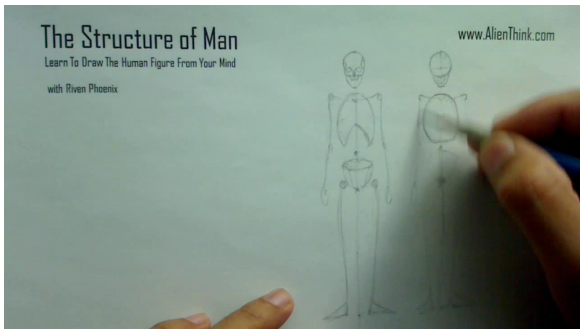
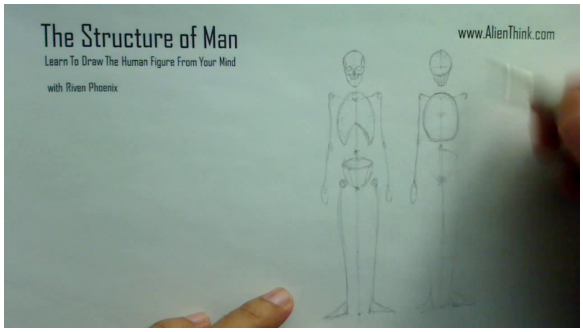
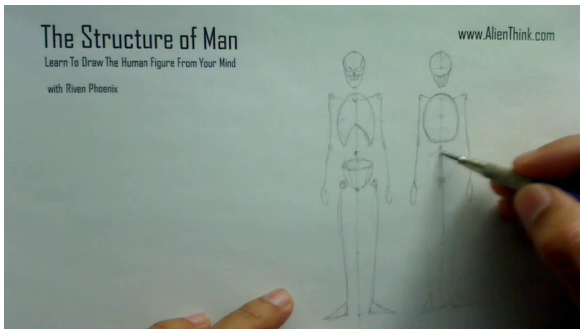
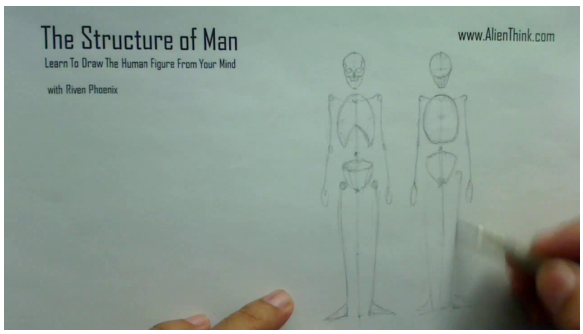
81		then when I have to use my eraser to leave the anomalies behind, I'm just going to do a much
82		more better version of it, right, just improving it slightly, right, just getting used to the idea,
83		just get used to, it's like this habit you're building of what your drawing process is going to be like,
84		okay, and here we've got the leg, and for here I'm just going to do the leg like this,

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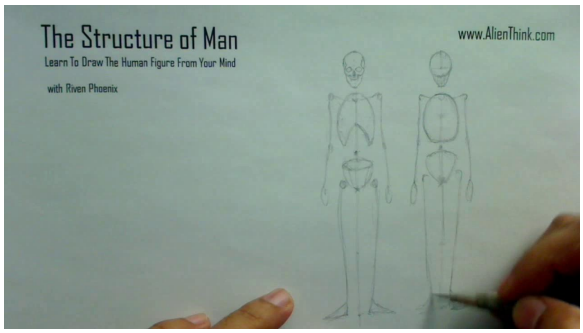
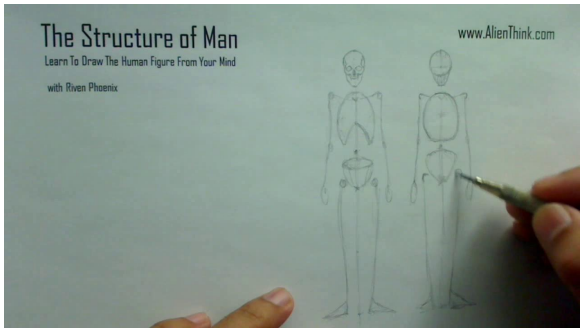
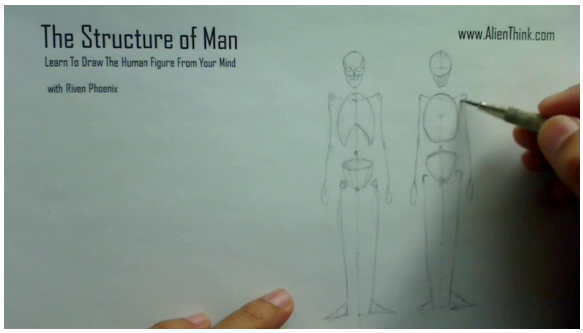
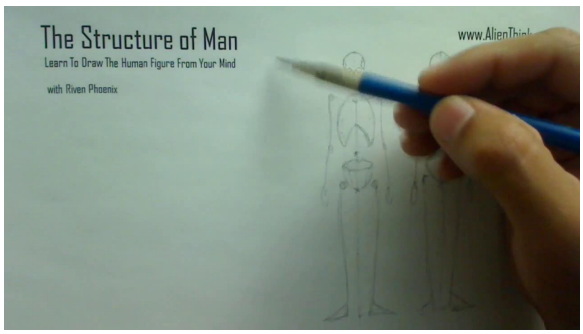
85		right, so notice that I did this up and did this a little bit, right, I'm trying to keep it
86		loose as possible, right, so here we could put this a little bit on the angle if we wanted to,
87		right, because it's our tool kit, okay, so lastly all we have to do now is draw it from the side,
88		and here from the side view is going to be much more easier now, right here I'm going to divide this

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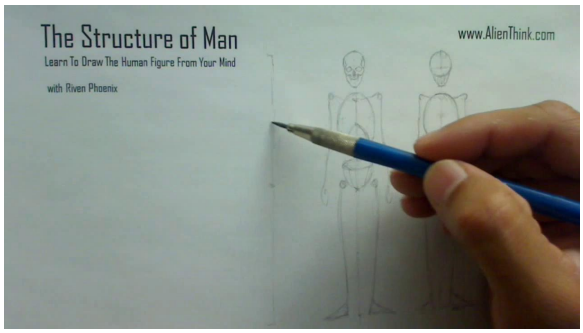
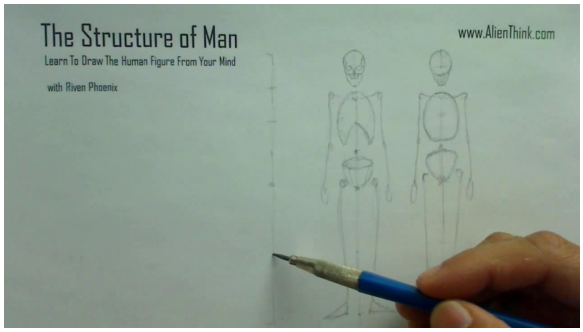
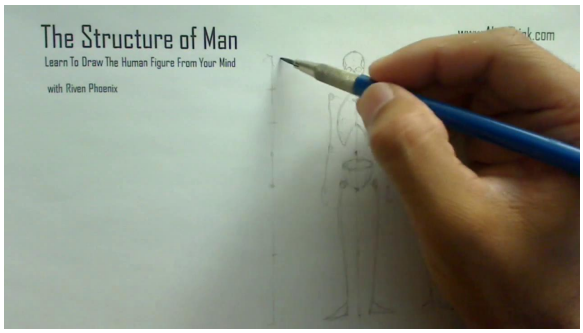
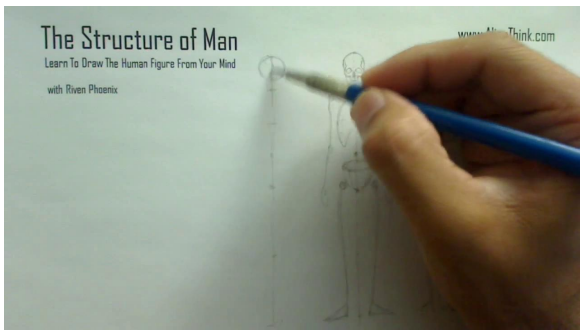
89		in half, the back line is, where the bottom of the head is, the knee will, it's going to be here,
90		the bottom of the knee is going to be above this line, so now when we draw it here we already know
91		we just need to put, we can put like an oval shape or like this ball shape,
92		right, a slight be oval shape, and we already know as soon as we go down here we know that it's

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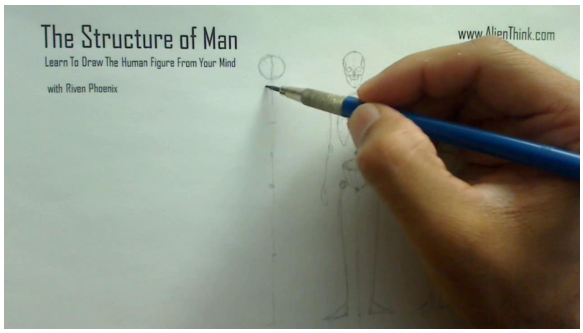
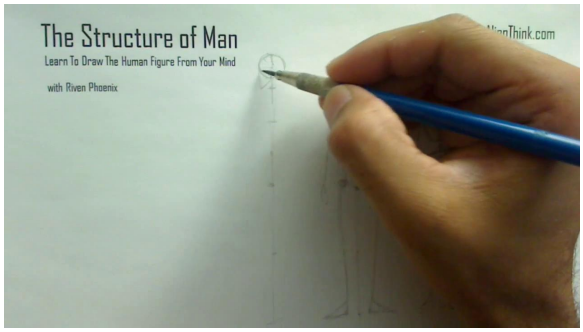
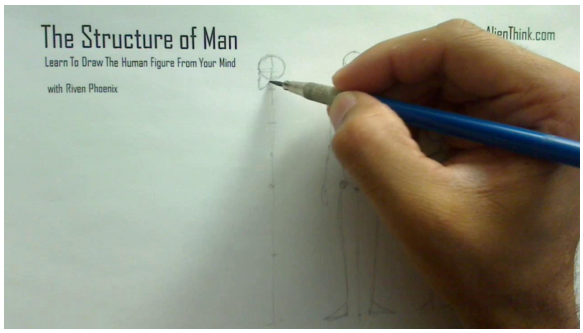
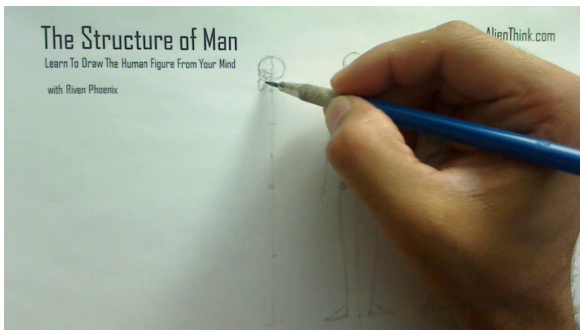
93		going to turn in this direction, right, and this is the, the brow area, this is the half of it,
94		right, so here I'm just doing like this, this mini drawing here, this is going to be the nose area
95		over here, right, you're going to get the eyes socket over here, and then you're going to get
96		the cheek over here just like this, and now it becomes a human skull, and I just think this is

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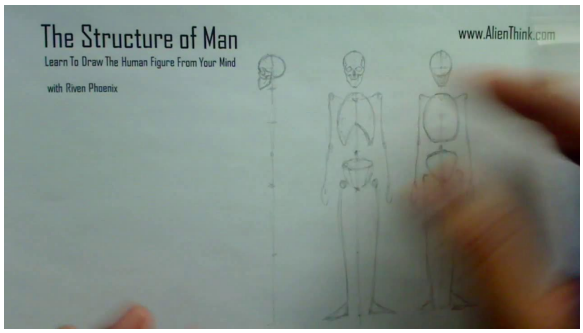
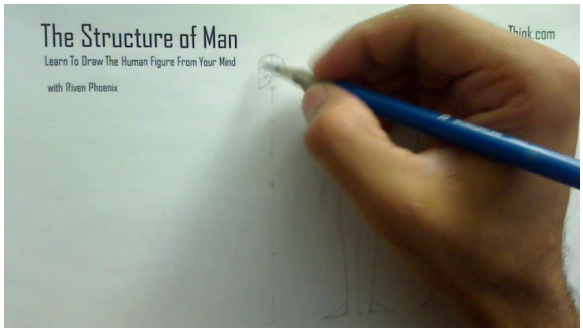
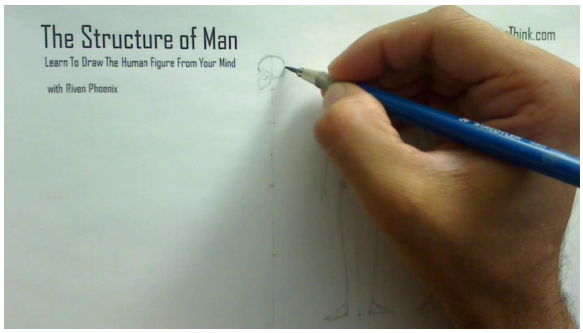
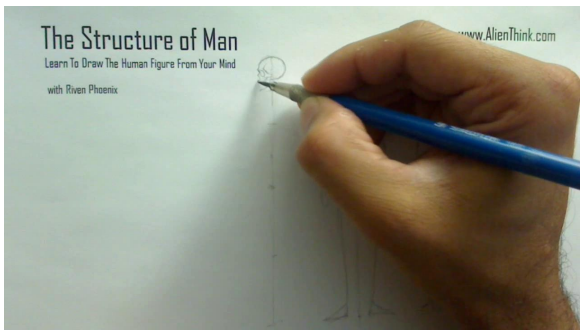
97		very fascinating to look at as to how rapidly the mind understands its own concepts,
98		right, so here I'm just going to erase it a little bit, and now work on
99		doing adjusting it and doing much more better version of it, right, always the first lines
100		are going to be like our sketch lines, our original ideas of what we're looking to do,

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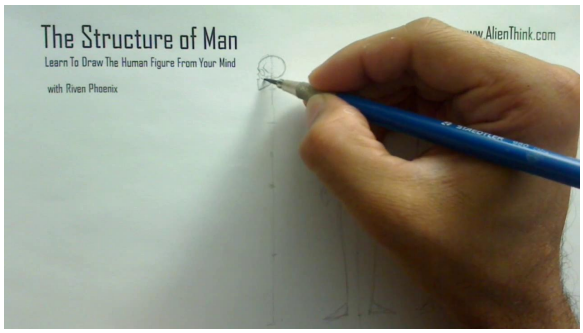
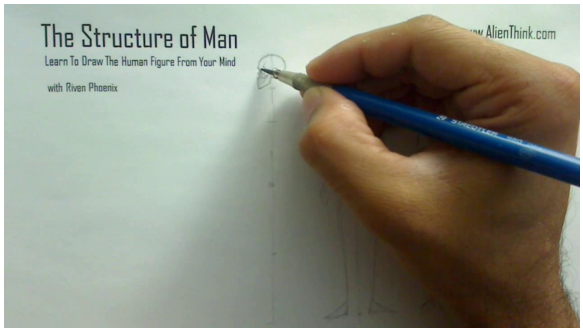
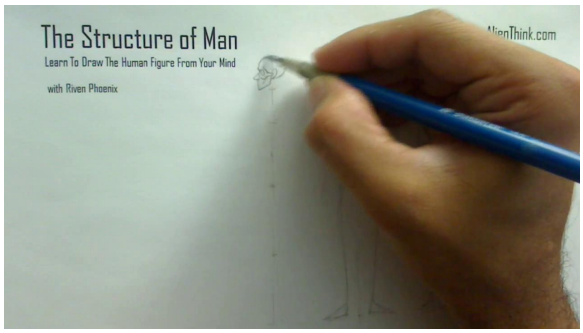
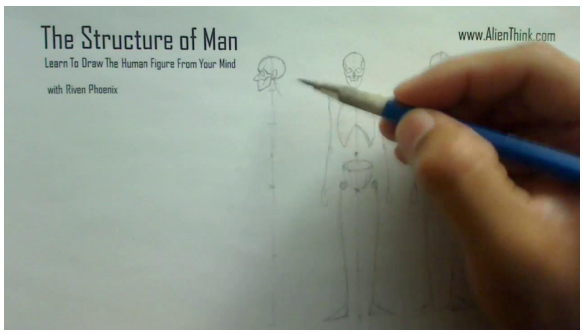
101		right, and here I'm just going to finish this off over here, I know that the here is going to be here,
102		right, again this is going to get into that, here I can even put a little bit of the nose
103		making a little more realistic, looking just like this, and here we know that the neck is always on
104		an angle, we already know about this, when we, it has to be half of this here, it goes just like this,

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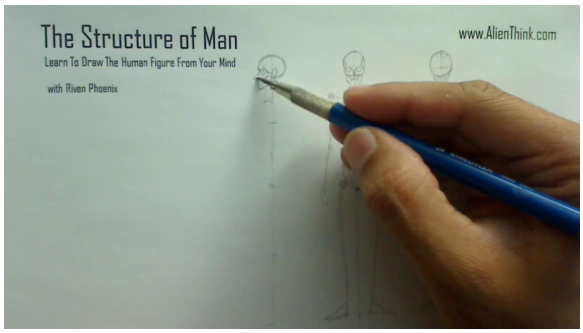
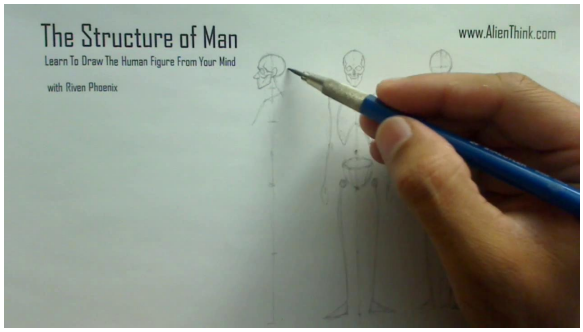
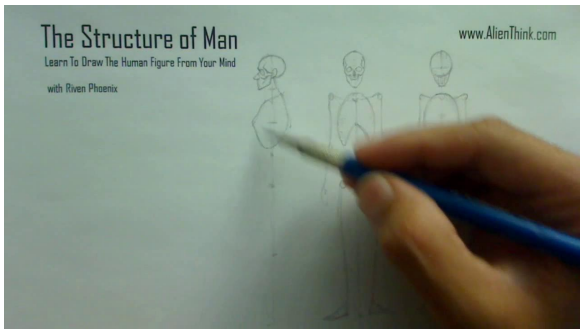
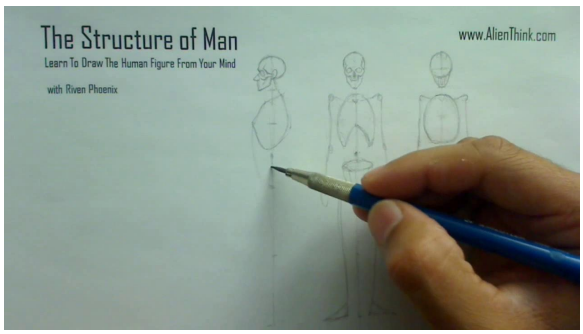
105		and really where this is just the half of this we're going to come down, and over here we know
106		that it's just going to be here, half of this, come this way, and finish off the chest cavity,
107		and over here we know that it's just a line that's going in this direction over here,
108		right, divide this over here, three fourths view, just like this, and just finish it off,

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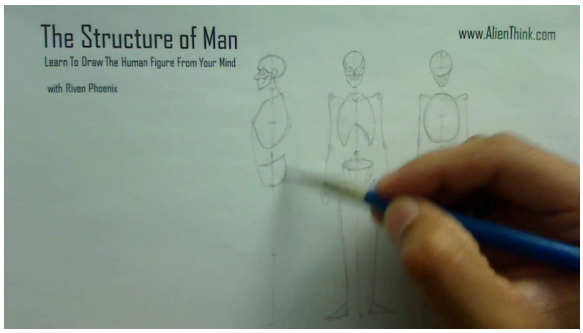
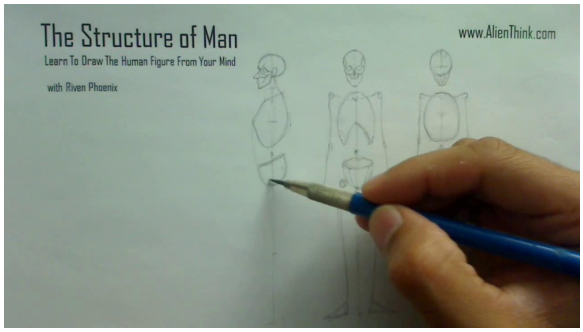
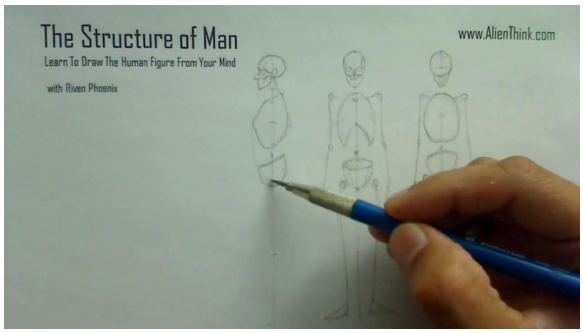
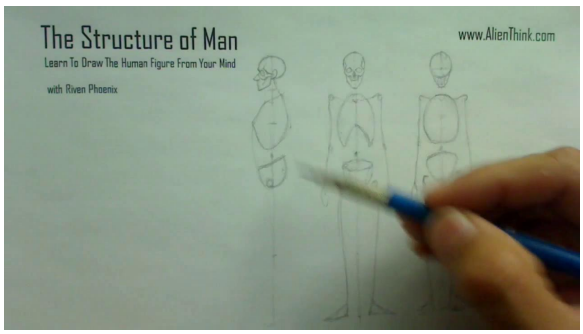
109		like this, a little bit in, right, this is going to be out,
110		and over here we're just going to do the leg, okay, so now I just want to show you something here,
111		you see this ball joint here where we connect the leg like this, when we go through the process,
112		what we'll do is adjust this a little bit, this is where the socket is, but when the leg actually

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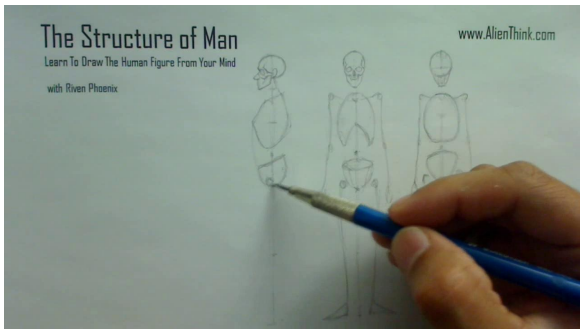
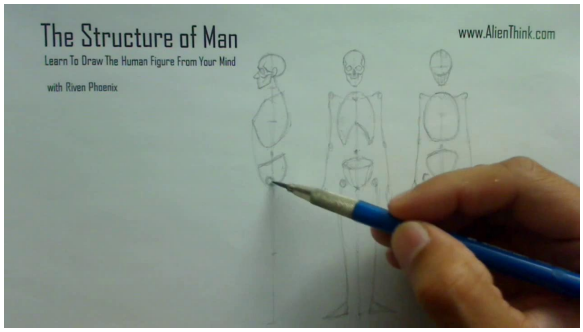
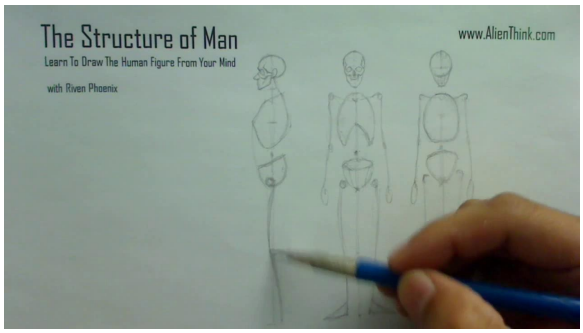
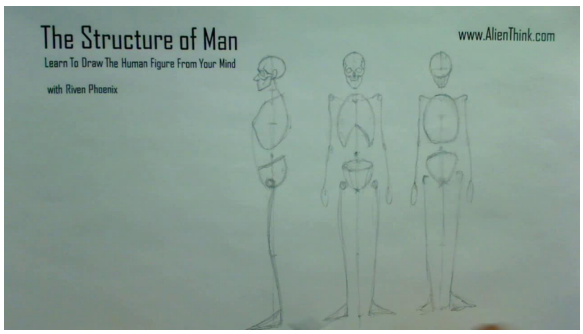
113		goes down it's basically right over here, right, so when you draw this circle just know that you
114		should just really pull it like this from this side here, going in this direction, right, because
115		that's how the bone is going to be anyways, and this basically just balance it out, it's going to
116		balance out our figure, but again I think the feet are very simple, we know that the shoulder is

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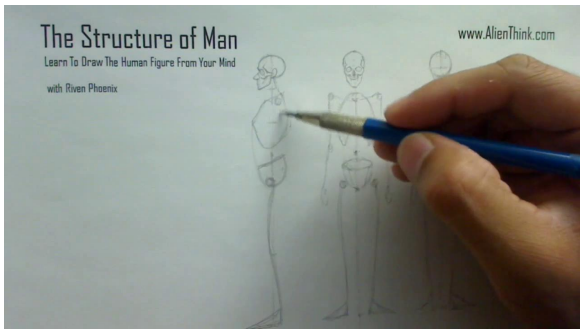
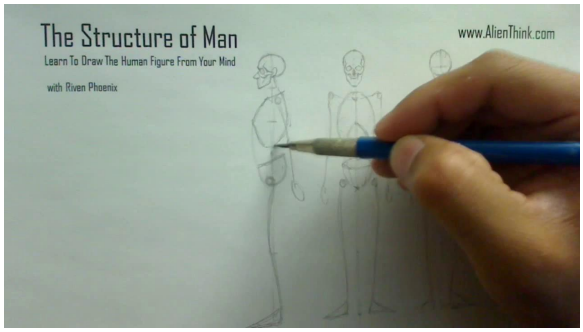
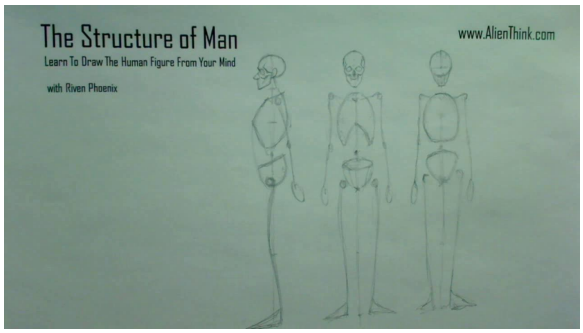
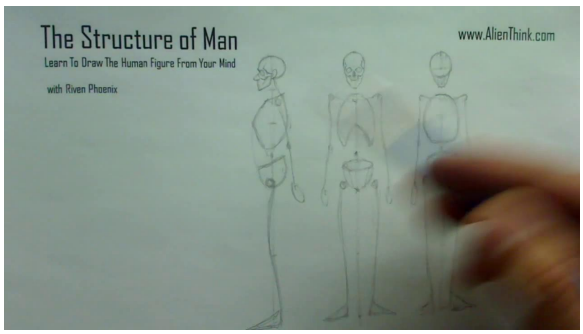
117		going to be here, and this is just going to give our arm over here, and this over here, right,
118		so notice how it's starting to become, this toolkit is starting to become in actual invention
119		of the human figure completely from scratch, so I'll see you in the next lesson where we'll start
120		now journey through this whole process and start to look at the chassis cavity, so everything else

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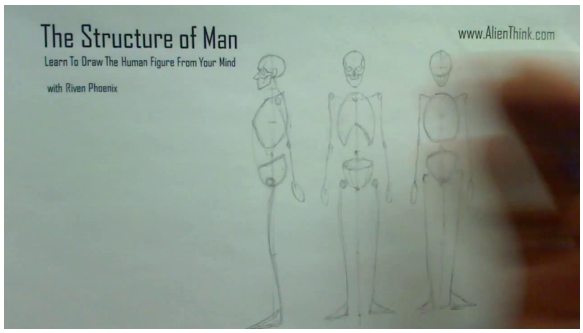
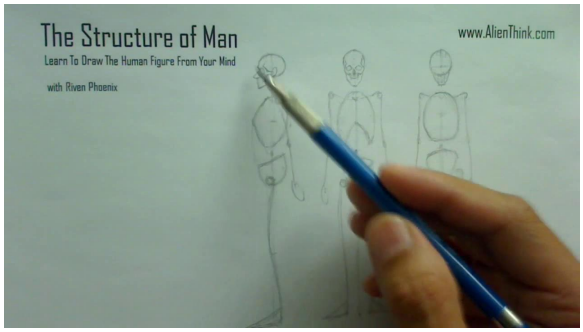
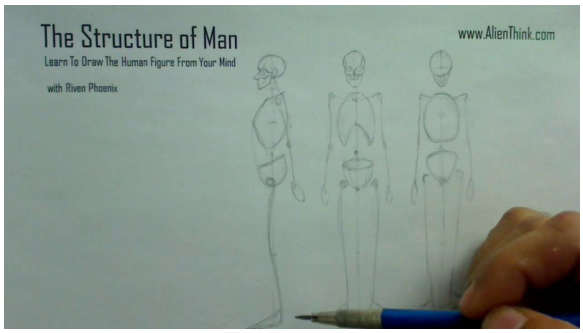
121		from here on is really going to be much more simpler because it's not as involved as understanding
122		the formulas of the skull, really understanding it in a 3D form, everything else is very simple
123		over here, just not much to it, so I'll see you in the next lesson, thanks.

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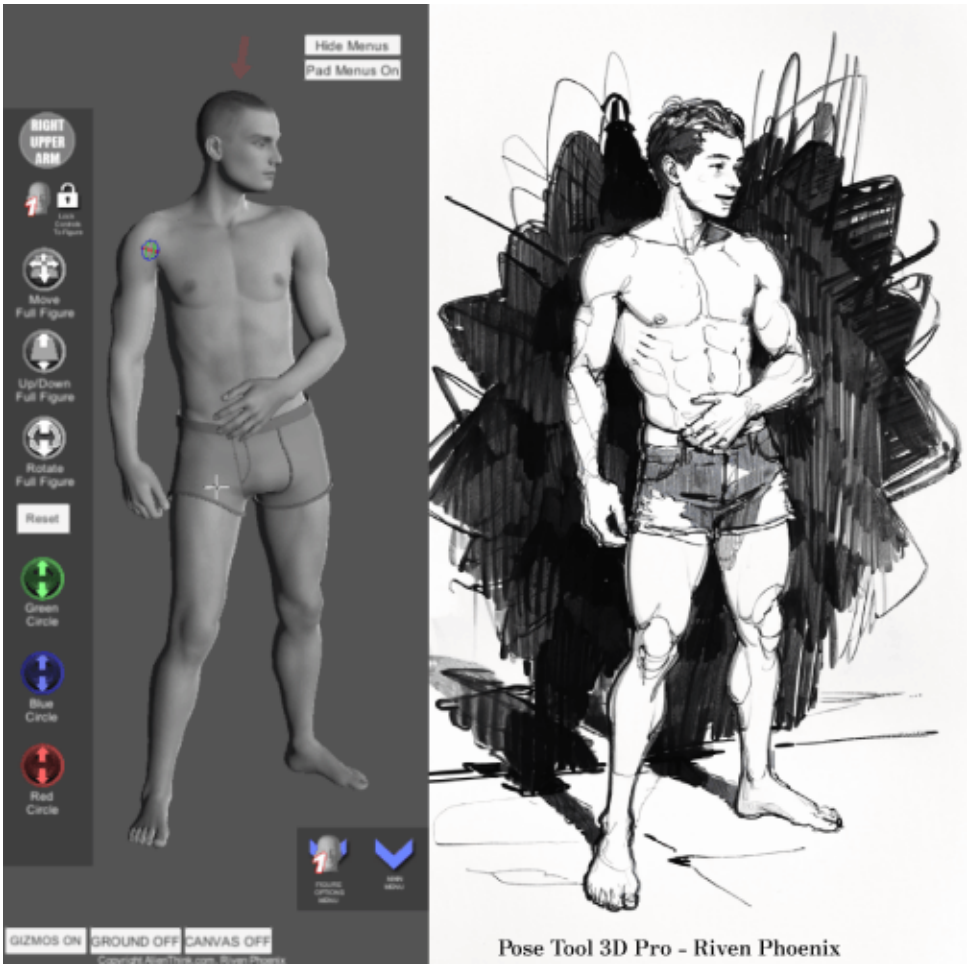

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